

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# *Faculty Artists Series*

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PROGRAM III

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SATURDAY, FEBRUARY 11, 1989

8:00 PM

WALTER HALL

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Special thanks to Air Canada  
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PROGRAM

Divertimento No. 2 in B flat Major,  
K. 439B (ANH. 229)

WOLFGANG AMADEUS MOZART  
(1756-1791)

Allegro  
Menuetto  
Larghetto  
Menuetto  
Rondo allegro

Joseph Orlowski and Joaquin Valdepeñas, clarinet  
Kathleen McLean, bassoon

Sonata in C minor, Op. 45

EDVARD GRIEG  
(1843-1907)

Allegro molto ed appassionato  
Allegretto espressivo alla Romanza  
Allegro animato

Lorand Fenyves, violin  
William Aide, piano

\* \* \* INTERMISSION \* \* \*

Sonata in F Major, Op. 6

RICHARD STRAUSS  
(1864-1949)

Allegro con brio  
Andante ma non troppo  
Allegro vivo

Vladimir Orloff, cello  
Boris Lysenko, piano

Sextet in E flat Major, Op. 71

LUDWIG VAN BEETHOVEN  
(1770-1827)

Adagio: Allegro  
Adagio  
Menuetto quasi allegretto  
Rondo allegro

Joseph Orlowski and Joaquin Valdepeñas, clarinet  
Steven Braunstein and Kathleen McLean, bassoon  
Harcus Hennigar and Eugene Rittich, horn

## TONIGHT'S ARTISTS

**WILLIAM AIDE** is heard frequently on CBC "Arts National" in vocal and chamber concerts, and as soloist in the romantic, French and contemporary repertory. He has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, and has performed some 25 concerti with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian and Arthur Fiedler. His recording of the 24 Chopin Etudes (MV 1017) was released in June of 1987 to favourable reviews.

**STEVEN BRAUNSTEIN** studied at Queen's College in New York, the California Institute of the Arts and the State University of New York at Stony Brook, where he graduated with a Master of Music in 1977. In addition to performing at the Aspen Music Festival and the Colorado Music Festival, he has played with the Boulder Chamber Orchestra. Mr. Braunstein joined the Toronto Symphony in 1979 and is also on the teaching staff at the Faculty of Music.

**LORAND FENYVES**, Professor Emeritus at the Faculty of Music, began his concert career in his native Budapest and, on the eve of World War II, moved to Israel where he founded the Israeli Academy of Music in Tel Aviv. He was concertmaster of the Israel Philharmonic Orchestra and, in 1957, he assumed the same position with l'Orchestre de la Suisse Romande, under Ernest Ansermet. Recent concert tours have taken him to Europe and Japan where, in addition to masterclasses, he has performed with orchestras and in recitals.

After studying at the University of Toronto with Eugene Rittich, **HARCUS HENNIGAR** continued his studies in Czechoslovakia, Hungary and Russia. He won first prize in the 1978 CBC Talent Festival, and has performed as soloist with a number of orchestras, including the Atlantic Symphony, Sudbury Symphony and Peterborough Symphony. Mr. Hennigar has been a member of the horn section of the Toronto Symphony since 1986.

Born in Russia, **BORIS LYSENKO** graduated from the Leningrad State Conservatory, where he studied with the distinguished Soviet pianist, Natan Perelman. Mr. Lysenko taught at the Leningrad Conservatory for twenty years, eventually becoming Professor of Piano and Chairman of the Piano Department. In the U.S.S.R. and Europe, he performed extensively in solo recitals and as guest artist with orchestras, as well as recording for both radio and television. He immigrated to Canada in 1980, and is a member of the teaching staff at both the Faculty of Music and the Royal Conservatory of Music.

**KATHLEEN McLEAN** graduated from the Curtis Institute of Music in 1985. She has been a member of a number of orchestras, including the Victoria Symphony, South Jersey Symphony, Concerto Soloists of Philadelphia, and Saskatoon Symphony. Miss McLean presently holds the position of principal bassoon with the Toronto Symphony, and is also on the teaching staff at the University of Toronto.



Born in Odessa, VLADIMIR ORLOFF became the youngest member of the Bucharest Philharmonic at the age of seventeen and, within a few years, had captured top prizes at the Bucharest, Warsaw and Geneva International Competitions. He has appeared in major centres throughout Eastern and Western Europe, China and North America. During the coming months, a European tour will take him to Austria, Italy, Turkey and Spain. Professor Orloff joined the Faculty of Music upon his arrival in Canada in 1971.

JOSEPH ORLOWSKI graduated from the University of Toronto in 1981, where he studied with James Campbell. He has performed with the Canadian Opera Company Orchestra, National Arts Centre Orchestra, and National Ballet of Canada Orchestra. He was a member of the Vancouver Symphony Orchestra for two years, prior to accepting the invitation to join the Toronto Symphony in September of 1988.

EUGENE RITTICH, Adjunct Professor at the Faculty of Music, has been principal horn of the Toronto Symphony since 1952. A graduate of the Curtis Institute of Music, he has been a frequent soloist and chamber music artist on the CBC, and with the Toronto Symphony, Stratford Festival, Hart House Orchestra and CBC Symphony. As a teacher and coach, he has been associated with the National Youth Orchestra since its inception. Along with Patricia Parr, he gives generously of his time in organizing the Faculty Artists Series.

A native of Mexico, JOAQUIN VALDEPEÑAS studied at Yale University and, upon his graduation in 1980, joined the Toronto Symphony as principal clarinet. He teaches at the University of Toronto and, during the summer, at Aspen. His debut recording, *Presenting Joaquín Valdepeñas*, with pianist Patricia Parr, was nominated for a Juno Award in 1987. With his colleagues, cellist David Hetherington and Patricia Parr, he has established the ensemble Amici; the trio will present the second concert of its series at St. Andrew's Presbyterian Church next Friday, February 17.

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#### NOTES

Divertimento No. 2 in B flat Major, K.329b (ANH.229)

WOLFGANG AMADEUS MOZART

Divertimenti, serenades, cassations, and nocturnos were popular, light entertainment in wealthy homes of the eighteenth century. In 1802, Heinrich Koch defined the genre as:

"a type of musical work for 2, 3, or 4 voices, which is simply orchestrated for performance. The various movements ... are neither polyphonically nor extensively developed ... (They are) simple pieces created more for the delight of the ears than for the expression of particular feeling."

Most Classical composers wrote such pieces; thirty-three by Mozart survive. This example is from a set of five divertimenti which were composed for Anton Stadler, a virtuoso clarinet and basset horn player. For this reason, it has been suggested that they were originally scored for three basset horns, but the original manuscripts have been lost.

Mozart begins with an *Allegro* in a simple sonata form (there is very little development). There are two minuets, which 'frame' the central *Larghetto*, a movement which is striking because of its comparatively serious tone.

#### Sonata in C minor, Op. 45

EDVARD GRIEG

The spirit of his native Norway pervades much of the music of Edvard Grieg, and he was always a vigorous proponent of Norwegian nationalism. Best known for his piano works and the orchestral suite, *Peer Gynt*, his chamber output was surprisingly limited. This, the last of his three violin sonatas (and also his last chamber work), was premiered in December of 1887, and quickly gained popularity with the public. Today, it is considered to be the finest of his three violin sonatas.

Drama and intensity are established in its opening movement, cast in sonata form. The *Allegretto espressivo* presents contrasting themes -- one is plaintive and folk-like, the other more lively. The harmonics played by the violin lend an ethereal effect to its close. Norwegian dance melodies and showy triplet passages characterize the last movement, which rushes to a *prestissimo* finish.

#### Sonata in F Major, Op. 6

RICHARD STRAUSS

The eighteen-year-old Strauss was a student at Munich University when he composed this piece. "My sonata was a great success," he wrote to his parents after its debut performance in 1883, "There wasn't a single dissenting voice." Some critics, however, dismiss it as a pastiche of stolen ideas and failed ambitions. Indeed, the influence of his predecessors is evident in the young composer's writing. He, himself, admitted to "borrowing" from Wagner's *Parsifal* and Mendelssohn's Piano Trio, Op. 66.

The opening movement, in sonata form, begins with a flourish, but soon settles down into the soaring melodic style which we associate with Strauss. Sequences and fugal writing play a prime role in its development. The *Andante* is in A-B-A form, and recalls the style of E minor cello sonata (Op. 38, from 1866) of Brahms. Strauss presents opposing, vigorous and lyrical themes in the final movement. The ending recalls that of the first movement, but subsides into a more pensive close.

#### Sextet in E flat Major, Op. 71

LUDWIG VAN BEETHOVEN

"The sextet is one of my early works and, what is more, was composed in one night -- All that one can really say about it is that it was written by a composer who has produced at any rate a few better things..." So wrote Beethoven to his publishers in 1809, when failing health and financial difficulties necessitated the resurrection of this *Sextet*, originally composed in 1796.



The clarinet dominates the texture of the first movement, occasionally playing rapid solos. The Adagio is in A-B-A form, and features a dialogue between bassoon and clarinet. The horns come to the forefront in the minuet, which is characterized by a hunt-like theme; the trio, in contrast, has a fugal opening. Beethoven ends with a sprightly rondo which is more technically demanding for the first clarinet, especially in the latter, and more embellished, presentations of the rondo theme. This work is in the Classical tradition of Mozart's Wind Serenades.

Notes by **STEPHANIE CONN**  
History & Literature, Year 3

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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**NEXT FACULTY ARTISTS SERIES CONCERT**

**SATURDAY, APRIL 15, 1989**  
**WALTER HALL AT 8:00 PM**

Special guest  
**Felix Galimir**, violin,  
performs Schonberg's Verklarte Nacht, Op. 4  
with  
**Lorand Fenyves**, violin  
**Steven Dann** and **Kent Teeple**, viola  
**Vladimir Orloff** and **David Hetherington**, cello  
Also performing are **Lois McDonall**, soprano;  
**Joaquin Valdepeñas**, clarinet  
**Patricia Parr**, piano

<b>SCHUBERT:</b>	Duo in A Major, D. 574 for violin and piano
<b>BRAHMS:</b>	Lieder: An eine Aolsharfe, Wie Melodien zieht es mir, Unbewegte laue Luft, Meine Liebe ist grün
<b>JOHN HAWKINS:</b>	Light to Dark for soprano, clarinet and piano

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